SAN FRANCISCO ART ASSOCIATION
BULLETIN
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STILL LIFE, *by Dorothy Duncan*
Now showing S. F. Museum of Art. (S. F. Society of Women Artists Exhibition.)

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The Fall of Angkor-Vat—Fourth Annual Parilia

Cambodia from the eighth to the twelfth centuries will form the setting for the Art Association's Fourth Annual Parilia, to be held in the Civic Auditorium on the evening of January 17th.

The wealth of evidence in hieroglyphics, temples and friezes, left by this vanquished race presents a theme that awakens imaginative interest in even the most prosaic. That there existed in Cambodia from the eighth to the twelfth centuries a culture and art of great power is now established by archeologists—then the curtain drops and the mystery of the jungles casts its spell over a country doomed to oblivion until its re-discovery in comparatively recent years. The energetic race that wrested its existence from a hostile environment apparently had been exterminated—whether through plagues or wars is unknown—and centuries of silence engulfed what was once a civilization of extraordinary beauty.

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The Art Association has planned to re-create the spirit of this ancient culture, choosing as its theme "The Fall of the Temple at Angkor-Vat." Situated in Angkor-Tom, Angkor-Vat is conjectured by archeologists to be the last stronghold of Cambodia. Angkor-Tom typifies in art and architecture the ultimate in the cultural expression of these ancient people.

A portion of the temple of Angkor-Vat will be reconstructed in the auditorium, the focal point of the stage-set being a huge Emerald Buddha. Sweeping stairways and rising columns will form part of the stage towards which the pageant will move.

Groups representing the various art circles in the Bay Region are whole-heartedly supporting the Art Association and this year's pageant-ball should surpass (if possible) the magnificent Aztec Ball of a year ago. The artistic triumph of that ball set a standard of unusual beauty and these recurring annual affairs will undoubtedly become a part of the cherished traditions of San Francisco.

The theme story, "The Retribution of the Seven Headed Cobra," will be evolved through the pantomime of individual units as they move towards the Temple. Each pageant group has been assigned intense spectrum colors, mostly in sequence, and a rhythm of color will be produced with the unfolding of the story. Groups participating are: Alumni Association, California School of Fine Arts, "The Frieze of the Lotus"; California School of Design, "The Frieze of the Girls at the Fountain"; the San Francisco Art Association (complete membership), "The Court of the Kambujas"; San Francisco Society of Women Artists, "The Frieze of the Heavenly Maidens"; California School of Fine Arts (student body), "Siam"; Betty Horst Dancers, "Dancers of Cambodia"; Chinese Art Association, "Annam"; East Bay Artists, "Java"; the Artists League of San Francisco, "Burma"; and the Rudolph Schaeffer School of Design, "Ceylon."

The story of "The Retribution of the Seven-Headed Cobra", upon which the pageant is based, is as follows:

"When Kambu, King and founder of the race of the Kambujas, married the Princess of the Nagas, her father, a demigod who dwelt in halls of crystal beneath the ground, required of him a promise.

"The natural embodiment of the Princess of the Nagas was that of a Cobra with seven heads. To marry Prince Kambu of Arya Deca, she took the mortal form of a beautiful woman. The King was mortal, would grow old and die; but being immortal she would remain forever beautiful and Queen of the Kmers.

"Wherefore, Kambu made his promise that every Prince of his people would betroth himself to the Princess of the Nagas before he selected a mortal for his bride. And it transpired that several Princes of the Kmers appeared before the King and Queen to choose their mortal brides. They came to the Temple of Angkor-Vat with their elephants, their warriors and their trains, and formed a great gathering before the shrine of the Emerald Buddha. There, each Prince in turn betrothed himself to the Princess of the Nagas as had been promised, and then selected his bride; until it came the turn of the last Prince. He chose his bride but had not first kept the promise of Kambu.

"When this happened, the earth opened, and in the form of the Seven-Headed Cobra, the immortal Princess of the Nagas emerged from the Crystal Caves of her father beneath the ground. Slowly she advanced to the shrine until she stood before the Emerald Buddha. Standing there she called upon Siva, the Destroyer, to visit upon Angkor-Vat and the race of the Kambujas, the retribution of the Seven-Headed Cobra. Then the Emerald Buddha glowed, and the thousands of green eyes in the snails on his head burned into the people, and destruction fell upon all of them, and upon Angkor-Vat."

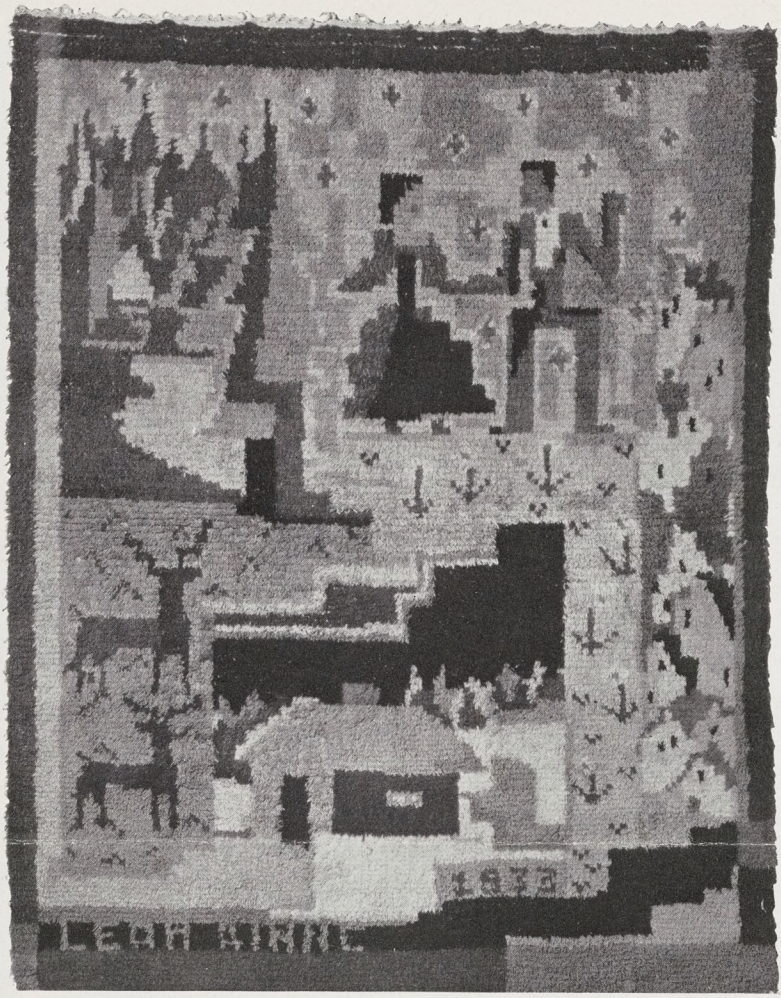
The utmost ingenuity will be used by pageant groups in the planning of their costumes to reconstruct in spirit, rather than in actual fact, the dress and habiliments of the period. The cost is being placed at a very nominal sum, and the groups must stay within this limit.

This does not, however, affect the general public attending the ball. If not a pageant participant, there is no restriction placed either upon cost or reproduction of costumes.

This year it is planned to have a central store downtown where sketches may be viewed, materials suggested and help given to persons wishing to attend the ball.

The committee in charge this year will again be Timothy L. Pflueger, general director; Lucien Labaudt, art director; and W. H. Smith, Jr., production director.

Captains of the pageant groups are: Alumni Association, Fred Devert and Miss Marian Hartwell; California School of Design, Mrs. Florence K. Warren and Lucien Labaudt; San Francisco Art Association, Mrs. Harriet Whedon and Jose Moya del Pino; Society of Women Artists, Mrs. Willie Wise, Mrs. Aleta Jennings and Mrs. Alfreda Brown; Betty Horst Dancers, Miss Betty Horst; Chinese Art Association, James Lee; East Bay Artists, John Webb; Artists League of San Francisco, John Garth; California School of Fine Arts, Spencer Macky; and Rudolph Schaeffer School of Design, Mrs. Clara Vestal and Garth Taylor. —R. A. and M. R.



HAND-WOVEN RUG "FINLANDIA", *by Leah Rinne Hamilton*
Now showing S. F. Museum of Art. 49

San Francisco Museum of Art Shows Annual Exhibition of Women Artists

The distinguishing factor in the exhibition of the San Francisco Society of Women Artists, which occupies the main gallery and five smaller adjoining galleries of the San Francisco Museum of Art, is a presentation of the fine and decorative arts at the same time, displayed with the same consideration and dignity.

The San Francisco Society of Women Artists has taken the lead in the decorative arts movement in San Francisco for years, and it has been the belief of the society that the designing of objects for utilitarian purposes should engage the attention of artists working in the field of fine art. The inter-relationship of the arts is well demonstrated in this exhibition, where we find painting in the main gallery, exhibited by artists usually associated with the decorative media, and textiles, rugs, ceramics, etc., rendered by women whose interests formerly lay exclusively in painting and sculpture.

The galleries at the Museum are beautifully arranged, and we can think of no exhibition since the opening of the Museum more in harmony with the environment of the Museum itself.

Dorothy Duncan's "Still Life," winner of the first prize for the outstanding piece in the exhibition, shows this artist at her best. Mrs. Duncan, whose work has always been one of the fine contributions to the Women Artists' Annuals, has developed a subtlety of color in her recent works which is very beautiful.

The hand woven rug by Leah Rinne Hamilton awarded first prize for decorative art is one of the most satisfying pieces in the exhibition. Mrs. Hamilton has presented herself with a problem which she has successfully solved in design, color and craftsmanship. Mrs. Hamilton also received honorable mention for her oil painting, "Spring of 1925."

Shotwell Goeller Wood's water color "Autumn Poplars," awarded the prize for water color, is a pure and fine example of this medium.

The first mention for a group display was awarded to Anna Hall, Octavia Holden, Susan Leland Hill, and Helen Reynolds, for an arrangement of ecclesiastical objects, which included a hand-woven vestment, a tooled leather Bible, two silver crosses and an enamel clasp. It is unfortunate that the Society was limited to three prizes, for this group is exquisitely conceived and wrought.

Other mentions were:

Honorable Mention in Water-Color—Doris Miller.

Honorable Mention in Graphic Art—Claire Von Falkenstein.

Honorable Mention in Photography—Imogene Cunningham.

—M. R.

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WPA Assists S. F. Artists

By JOSEPH A. DANYSH

The Federal Art Project of the Works Progress Administration became a functioning unit in San Francisco since November 1, 1935. To date approximately one hundred and fifty artists have signed for employment at the Central Project; of this number fifty are waiting for assignments on projects to be created.

Save for ten per cent of those employed, all must be in need of Federal relief. This ten per cent is a contingent relief which takes care of unforeseen circumstances arising in the several projects. For instance, often a project is complete in organization save for one particular type of artist. That artist is not on relief but his employment as administrator, paint expert, etc., is absolutely necessary before the project can swing into motion. Thus, were it not for the Federal stipulation which agrees to the employment of ten per cent non-relief workers, the whole project would remain dormant, causing the continued unemployment of many artists, until that particular artist could be found among those on relief.

Before either the relief or the "ten per cent" artist is actually permitted to go to work, he must first establish his eligibility for employment, he must register, he must be sufficiently talented to complete with some degree of excellence the assignment with which his particular project deals. The decision as to his worth is based on his art background and on examples of his best work.

The magnitude of the task confronting the administration of the Art Project is realized most emphatically when one considers it must be concerned with interviewing, classifying and establishing the eligibility of the artists. They, in turn, must apply for such registration at the same time and place as hundreds of others on relief seeking construction, secretarial or clerical work.

The Works Progress Administration Art Project should not be confused with the Treasury Relief Art Project. The latter is concerned only with art work in Treasury buildings such as post-offices and mints; the Treasury Relief Art Project must confine its employment only to painters and sculptors. However, with the exclusion of the Treasury buildings, the Art Project of the Works Progress Administration is eligible to do art work on all public and semi-public buildings. As one of the plans for the Art Project these public and semi-public buildings will be procured for decorations, etc. Further, the Art Project is not confined in its employment; it may hire not only painters and sculptors, but also relief artists in every other branch of the fine arts, including lithographers, photographers, etchers, makers of wood-blocks, engravers and workers in the various crafts.

Other plans drawn up in the San Francisco Central Project include the creation of experimental designs for possible commissions, the offering of space and salary for eligible artists competing for projects under the program. The Central Project will furnish space and supervision for the art-crafts projects. Plans are also complete for a project of experimental photography and photographic research.

The Art Project will also complete works of merit begun under the State Emergency Relief Administration. Among those now being completed is the mural of Bernard Zakheim in Cole Hall at the University of California Medical College, and that of Jack Moxom at the Burke Training School of the San Francisco State Teachers College.

Prizes, Fifty-Sixth Annual

The S. F. Art Association's 56th Annual will open January 24, at the S. F. Museum of Art. Awards are as follows:

Anne Bremer Memorial Prizes—Gift of Mr. Bender—First prize, three hundred dollars; second prize, two hundred dollars.

San Francisco Museum of Art Purchase Prize—Three hundred dollars.

Friends of the Museum Popularity Prize—One hundred dollars, to be decided by popular vote.

San Francisco Art Association Medals of First Award and Certificates of Honorable Mention—For painting; for sculpture.

Ballet Tea

Opening the current Exhibition of Ballet Costume Designs and Stage Sets at the Museum, a preview tea to which an admission fee was charged, attracted several hundred visitors and augmented the resources of the educational program of the Museum. This work, which is entirely self-supporting, is carried on as one phase of the Museum's function of helping the public, both adult and children, to a greater knowledge and understanding of art, especially contemporary work.

FLOWER VENDORS, *by Diego Rivera*
Presented to S. F. Museum of Art by Albert Bender

Exhibition of Mexican Painting

The Exhibition of Mexican Painting, held in the San Francisco Museum of Art, October 30th to November 27th, attracted a tremendous amount of interest. It was a comprehensive show with many excellent examples of the artists that are responsible for Mexico's "Renaissance."

The story of Diego Rivera and the society called "Syndicate of Technical Workers, Painters and Sculptors" is too well known to be here reviewed. Approaching their work as laborers as far as hours and wages were concerned they focused attention on what was at the time a most revolutionary idea. Other outstanding artists in the Syndicate group are: Orozco, Merida, Charlot, Pacheco and Montenegro.

Although the work of the Painters' Syndicate fell into disfavor, Rivera was asked to paint many important buildings, including the Agricultural School at Chapingo and the Government Palace at Cuernavaca.

Included in the Exhibition were: Dr. Atl, Emilio Amero, Julio Castellanos, Jean Charlot, Miguel Covarrubias, Jorge Juan Crespo, Roberto Cueva del Rio, Manuel Rodriguez Lozano, Ramos Martinez, Leopold Mendez, Carlos Orozoo Romero, Maximo Pacheco, David Alfaro Siqueiros, Rufino Tamayo.

* * *

On Sunday, November 24th, at the San Francisco Museum of Art, Dr. Joseph C. Thompson spoke on the Psychoanalytic Approach to Art. Drawing upon one of Freud's postulates that the aim of man is the seeking of happiness, Dr. Thompson stated that, ". . . the path of Art undoubtedly contributes more to a wholesome and genuine happiness than all the rest of the devices invented for pleasure put together. So important is this path that Freud writes, 'Civilization could not do without it'."

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December Exhibitions in Local Galleries

Amberg-Hirth, 165 Post St.: Christmas exhibition and sale of Rudolph Schaeffer's. Group of decorative wall hangings by Rose Pauson and Donald Forbes. Copper and pewter work by Laura Hill Griffen. Christmas decorations.

Art Center, 730 Montgomery St. December 2 to December 28: Christmas show of oils, watercolors and drawings by Art Center members. (Reasonably priced.) Weavings by Anna Hall, coppers by Helen Reynolds, sculpture by Adeline Kent, Raymond Puccinelli and Brents Carlton.

Bay Region Art Association: In Oakland Art Gallery, Municipal Auditorium, Oakland, First Annual Exhibition from November 10 to December 9.

Bay Region Art Gallery, Capwell, Sullivan and Furth Bldg., Oakland: General exhibition of artist members. Also, Special Exhibition of oils by Miss Cor de Gavere of Seabright from December 2 to December 15.

California Palace of the Legion of Honor: Exhibition by Californians to December 15th. Four Southern Californian painters: Brooke Waring, Eula Long, Fletcher Martin, Armando Valdes-Pezk.

Courvoisier Galleries, 460 Post St.: Watercolors and Drawings by American, French and English artists.

Gelber-Lilienthal, 336 Sutter St.: Oils, watercolors, posters by Maria Von Riebelstein.

Gump Galleries, 246 Post St. November 25 to December 6: Exhibition of etchings by Salvador Dali. To end of month, general exhibition of paintings and prints.

San Francisco Museum of Art. Through December 15: Annual Exhibition of the Society of Women Artists, and Gothic and Renaissance tapestries. Through December 30: Post-Surrealist Exhibition. December 17 to January 12: California Society of Etchers. November 21 to January 30: Exhibition of original costumes and stage designs for ballet production.

Roy Vernon Sowers: General show of fine prints fror 15th century to present day.

Hesse Galleries, 513 North Brand Blvd., Glendale. Nc vember 20 to December 10: One-man exhibition of Soutl ern California scenes in watercolor by Elmer Plumer. Dc cember 10 to December 30: Lithographs and oils by Rock well Kent.

San Francisco Museum of Art Special Lectures in December

November 30—*Saturday afternoon,* 3 o'clock—D Grace L. McCann Morley. Women Artists.

December 1—*Sunday afternoon,* 3 o'clock—Mr. Nicho lai Remisoff. Theatrical Production in Russia.

December 4—*Wednesday evening,* 8:30 o'clock—Dr Grace L. McCann Morley. Tapestries.

December 6—*Friday evening,* 8:30 o'clock—Mr. Kennetl G. Hook. Ballet Design.

December 7—*Saturday afternoon,* 3 o'clock—Mrs. George Dane. Ballet Exhibition and General Tour.

December 8—*Sunday afternoon,* 3 o'clock—Gallery Tour, San Francisco Society Women Artists Exhibition.

December 9—*Monday evening,* 8 o'clock—Dr. Grace L McCann Morley. Gothic and Renaissance Tapestries.

December 11—*Wednesday evening,* 8:30 o'clock—Mr Hamilton A. Wolf. Futurism and Cubism.

December 14—*Saturday afternoon,* 3 o'clock—Mrs. Anne D. Bailhache. Gallery Tour, San Francisco Society Women Artists Exhibition.

December 15—*Sunday afternoon,* 3 o'clock—Mr. Loser Feitelson. Post Surrealism.

December 18—*Wednesday evening,* 8:30 o'clock—Mr. Adolph Bolm. Ballet.